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that the absence of window gardens tends to make the streets look austere and repellent, suggesting the grim Puritanism which is far from being distinctive of Boston of today. The League deplors that the action of a public authority should be such as to induce invidious comparisons on the part of the visitors who may note in Boston streets the absence of a feature that elsewhere is becoming more and more prominent and is correspondingly encouraged.

ARCHEOLOGICAL INSTITUTE OF AMERICA

Through the system of illustrated lectures before its affiliated societies, located in the leading cities in the United States and Canada, the Archeological Institute of America is contributing largely to the cultivation of the artistic consciousness of the American people. The Institute has now a membership of about three thousand grouped in thirty-two societies. It has under its auspices the American Schools in Athens, Rome, and Jerusalem, and the School of American Archeology in Sante Fé. It has also a department of Medieval and Renaissance Art. The eastern lecture circuit comprises Boston, Hartford, New Haven, Providence, New York, Rochester, Princeton, Philadelphia, Washington, Pa., Baltimore, and Washington. The central circuit embraces Buffalo, Detroit, Cleveland, Cincinnati, Oxford, O., St. Louis, Kansas City, Topeka, Des Moines, Davenport, Chicago, Madison, Milwaukee. The western circuit includes Denver, Boulder, Colorado Springs, and Pueblo in Colorado; Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Walla Walla, Spokane, Vancouver, and Winnipeg. Among the lectures delivered during the season of 1909-10 were "Ancient Athens in the Modern City"—a plea for Classic Art—by Prof. William Kelly Prentice of Princeton University; "Old Semitic Portraits and Pictures of Men," by Prof. Charles E. Torrey, of Yale University; "The Growth of Naturalism in Italian Painting—Fra Angelico, Filippo Lippi, and Botticelli"—by Prof. Oliver S. Tonks, of Princeton Univer-

sity, and "The Activities and Excavations of the Institute and the Schools," by Prof. Mitchell Carroll, Secretary of the Archeological Institute of America.

PRESERVATION OF HISTORIC MONUMENTS IN PHILADELPHIA

An important matter brought before the Philadelphia Chapter of the American Institute of Architects at its last meeting was the report of the Committee on the Preservation of Historic Monuments, by which it became known that the city authorities had accepted the proffered services of the committee in connection with the restoration of old Congress Hall. This assures to the city, without cost other than the actual expenses of the surveys and the preparation of drawings, a comprehensive and authoritative restoration, as the committee has for years been making a thorough study of the present and past conditions, particularly the latter. Much of the credit for the successful outcome of the project, which should have been consummated years ago, belongs to the present mayor of Philadelphia, Hon. John E. Reyburn, who caused the appropriation to be made for this purpose. The amount to be expended carries with it a modern lighting system for the historic Independence Hall and Independence Square which has also been entrusted to the Chapter's energetic committee. The Chapter closed its present season of activity on June 25th with an excursion to Princeton, N. J., chartering a special car and inviting the members of the T Square Club to participate in the outing. After luncheon an inspection of the town and of the improvements under way at Princeton College was made.

SUMMER EXHIBITIONS

In Cincinnati, Buffalo, and Worcester notable exhibitions are set forth during the summer months. At the Art Museum in Cincinnati two hundred and thirty-four paintings and sixteen works in sculpture by living American artists are now to be seen. Many of these exhibits were shown in New York and Philadelphia last winter, but they are for

the most part recent productions, are well chosen, representative, and of more than usual merit. Among the paintings reproduced in the catalogue are "At Anchor, Venice," by Frank Duveneck; "Cape Ann Coast," by Edward Potthast; "Les Bateaux," by Elizabeth Nourse; and "Phlox Blossoms," by Sergeant Kendall. The exhibition in the Albright Gallery, Buffalo, contains 263 paintings, quite a number of which are special loans. Charles L. Freer, for instance, has generously contributed works by Thomas W. Dewing, Abbott H. Thayer, and Tryon, which are included in the collection deeded to the nation; Radcliffe College has lent the portrait of Miss Irwin painted by Cecilia Beaux; the Pennsylvania Academy of the Fine Arts has lent "The Crimson Rambler," by Philip L. Hale; Mr. William T. Evans, Mr. George A. Hearn, and other collectors have also made contributions. From Buffalo this exhibition will go to St. Louis, where it will be set forth in the City Art Museum. The exhibition at Worcester is the smallest of the three, comprising less than seventy paintings. It upholds, however, an exceptionally high standard and is admirably displayed. The most advanced and at the same time the most conservative work is shown therein—the works of painters who have visions but are not forgetful of the traditions of art. All of these exhibitions are more or less on the route of summer travel and collectively they present, as it were, the cream of the past season's output.

A REINFORCED MUSEUM USE An interesting experiment to develop intelligent appreciation among the school children of New York was tried lately by the Art Committee of the Public Education Association of that city. Dr. James P. Haney, director of Art in the High Schools of New York, gave a series of talks with stereopticon illustrations at the Metropolitan Museum where a class room is provided. After the talks the High School pupils (constituting the audience) were personally conducted, in groups of one hundred or

more, through the Museum, the lecture being continued, as it were, with concrete illustrations. Subsequently compositions on the various subjects treated were written by the pupils, and to the best of these prizes were awarded. These prizes consisted of pictures and casts suitable for school room decoration. For example: a large colored reproduction of "A Dutch Family," by Rembrandt, was given as a prize for a composition of the "Knitting Lesson," by J. F. Millet; a cast of the "Jaguar," by Eli Harvey, for a composition on "Furniture." In one school where two pupils were prize winners the award was made jointly and took the form of a "Mural Proof" in color of Michelangelo's "Delphic Sibyl," which was presented, by the winners, to the school.

ART IN UTAH It is not generally known that the first State Art Society was established in Utah. In 1898 Alice Merrill Horne planned and carried through the project of establishing such an organization, and persuaded the Legislature, of which she was a member, to appropriate \$1,000 annually for exhibition purposes. Three hundred dollars of this amount has regularly been devoted to a prize and the rest has been expended for transportation charges, printing, and other incidental expenses. Last year, through the efforts of J. B. Fairbanks, of Salt Lake City, the appropriation was increased to \$2,000, the additional thousand to be used for the purchase of pictures. The annual exhibitions are held in different parts of the State, in school or college buildings, where, at the same time lectures are given on the Fine Arts. Fifty paintings have already been acquired as a nucleus for a permanent collection and these are distributed at present as loans to the State University, the Ogden High School and the Commercial Club of Salt Lake City. Provision has been made, however, in the plans of the new Capitol, for an art gallery, and there, eventually, all the paintings purchased by the State will be permanently shown.